Bond's Babes. How Sleeping with the superspy shaped their lives. The beauties 007 has bedded in 21 years, including Maud Adams of *Octopussy*, assess the makes and breaks of being Bond's women, in this vintage *People* Magazine article from July 1983.

Edit: Our copy of this issue is now for sale on [ebay](http://www.ebay.com)! Whenever a new James Bond film is opening in cinemas, James Bond will suddenly be on the cover of every magazine. In 1983, there was not one but two new James Bond films opening (*Octopussy* and *Never Say Never Again*) as Roger Moore and Sean Connery went toe to toe for Box office superiority, which is why the 007 Dossier has such a high number of magazine articles from that period. If you would like to see more classic James Bond 007 articles like this one, please consider donating so that we can continue to acquire them.
BOND’S BEAUTIES

Written by Jeff Jarvis, reported by Suzanne Adeison, Malcolm Boyes, Jerene Jones, Cable Neuhaus and David Wallace.

Cover photographs, clockwise from upper left: (Roger Moore and Maud Adams) ©1982 Danjaq S.A.; (Shirley Eaton) Loomis Dean/Life; (Lois Chiles) Oscar Abolafia; (Barbara Bach and Britt Ekland) ©Danjaq S.A.; (Jane Seymour) Oscar Abolafia.

As he meets the women he is about to bed or bludgeon—or both—he lights a custom-made Balkan cigarette, puffs and says: "The name is Bond ... James Bond." For 21 years in 15 films, agent 007 in his many incarnations—Sean Connery, Roger Moore, George Lazenby and David Niven—has collected an enviable bevy. His women go by names ripe with double and triple entendres: Pussy Galore, Holly Goodhead, Plenty O'Toole, Octopussy.

Their wardrobes consist of little more than bikinis and towels. They’re all suckers for Bond’s charms, bedding down with him in whatever’s handy—a haystack, a speedboat, even a space shuttle.

But they’ve changed over the years; the Bond girl is now the Bond woman. The first, Ursula Andress in Dr. No, picked up seashells for a living. The latest, Maud Adams in Octopussy, is a criminal mastermind. They look different, too. “We don’t have those bosoms bouncing around anymore,” said Albert “Cubby” Broccoli, the producer of 13 Bonds. “There just aren’t many busty girls going into films today.” Feminists have decried the women in Bond-age. Raquel Welch, Catherine Deneuve and Faye Dunaway are among those who’ve turned down Bond roles. Roger Moore has an explanation. A decade ago he declared: “Bond, like myself, is a male chauvinist pig. All my life I’ve been trying to get women out of brassieres and pants.”

Years later he acknowledged that things were changing—the Bond women “are perpendicular instead of horizontal,” he said. But in their new roles they rarely succeed in upstaging Moore. “Can you imagine,” he says. “The bloody cheek.” Moore is 55 now, Connery is 52 (and wears a toupee). They’re staid family men—Connery married for eight years to French painter Micheline Roquebrune, 47, Moore for 14 years to Luisa Mattioli, 47. Both have grown children. As Carole Bouquet, the then 23-year-old co-star of 1981’s For Your Eyes Only, said of Moore: “He’s very
Bond himself is, of course, ageless. He was born when British journalist Ian Fleming wrote *Casino Royale* in 1953. The superspy appeared next a year later in a TV version of Casino starring Barry Nelson (it was remade as a spoof movie starring Niven in 1967). Bond came to the big screen in 1962, when Connery did battle with the notorious Dr. No (a role Noel Coward turned down with a telegram that read, “No, no, no”). Fleming had wanted James Stewart or Richard Burton to play Bond. Instead, he got Connery for seven flicks, Lazenby and Niven for one each, and Moore for six. Now there are two Bonds battling for attention at once: Moore in the just-released *Octopussy* and Connery in this fall’s *Never Say Never Again*. Their movies have made enough money to make Goldfinger jealous, grossing more than a half billion. Why do the million copies sicken of 007’s exploits? “No offense to Roger Moore,” says Adams. It’s not the gadgets—it’s the girls.”

**Octopussy & Never Say Never Again** (1983)

You don’t expect to see *Octopussy* walking down the aisle at your local supermarket,” understates Maud Adams (above). When she heard that name, Adams admits, “I was quite shocked.” But *Octopussy* (a name inspired by a pet mollusk) has “a business empire of her own,” Adams says proudly. She also helps Bond foil a crazy Connem’s plot to nuke West Germany in this just-released Bondanza.

Swedish-born Adams, 37, is the first Bond woman to twice get her tentacles into Roger Moore. In 1974 she played The Man With The Golden Gun’s sweetheart. It was her breakthrough from modeling into acting. Since then she’s appeared in Tattoo and Rollerball and the TV drama Playing for Time. Adams admits that her return to Bond is “not going to win me any acting merits.”

Proving that old spies never die, they just make sequels, Sean Connery is returning after 12 years as Bond in *Never Say Never Again* (a title based on Connery’s vow after his last Bond movie: “Never again”). His amour in this tale, also about nuclear threat, is Kim Basinger (left). 31, an aspiring songwriter, an actress (she played in TV’s From Here to Eternity) and a former Revlon model (who posed naked in February’s Playboy). She was touted to Connery by none other than his wife, who spotted Kim in a hotel lobby and declared her perfect.

**Moonraker** (1979)

On Dallas, Texas-born Lois Chiles plays the “female J.R.” Holly Harwood, a tough oil woman who tumbles J.R. into bed. In *Moonraker*, she played Holly Goodhead, an astronaut and CIA agent—“Bond’s concession to women’s lib”—who tumbled through space with Roger Moore and finally into the sack with him too. But she was not the usual pushover. Holly bedded Bond only after he saved her life. “Remind me to do it more often,” James smirked. Chiles, 36, says the part was not what she had feared: “a one-dimensional dingbat.” Instead, “There is an equal kind of thing between Bond and myself,” says Chiles. “I’m not a sex kitten.” Even so, Holly’s name raised eyebrows. “I thought that name was kind of a compliment,” Chiles says, grinning. “I think my parents thought it meant I was kind of smart.”

**The Spy Who Loved Me** (1977)

She may just be the most beautiful woman to ever enter the Bondian universe,” hailed curmudgeon critic John Simon of Barbara Bach. Moore was a bit disappointed. He had hoped his BB co-star would be Bardot. Bach, now 33, came to Bond after a string of spaghetti Westerns, and went on to Caveman. Not much of a movie, but she did hit it off with her co-star, Ringo Starr. They married in 1981. Now Bach is “thinking about getting back into movies.” She and Ringo play a gay married couple in NBC’s miniseries Princess Daisy, due in November. That, says Barbara, is better than Bond, “a chauvinist pig who uses girls to shield him against bullets.”

**The Man With The Golden Gun** (1974)

Britt Ekland admits it: “To do a Bond film had been a dream for me. It was the most glamorous and exciting time I have ever had on a movie.” For Bond women, Britt concedes, “It does not make any difference whether you are a good actress.” As Mary Goodnight, she traveled to Thailand with son Nicholai, by director Lou Adler, and daughter Virginia, by Peter Sellers. After Bond, she became famous for her fling with Rod Stewart and her tell-all tome, True Britt. Now 40, she is planning to wed rocker Slim Jim Phantom (19 years younger) and writing Britt Ekland’s Book of Sensual Beauty—making her Bond role seem tame.”There is nothing pornographic in Bond movies,” she declares. “You can’t even show your breasts.”

**Live And Let Die** (1973)

I was the only Bond girl who was accidental,” says Jane Seymour, the stunning Solitaire in Roger Moore’s first Bond movie, *Live And Let Die*. When the producers called her agent about the part, Seymour was “not interested.” Period. But they called twice, and “I had no money and only one good coat,” so she decided to talk to them. She was cast immediately. “I felt like part of the secretary pool,” Seymour, 32, moans. But she took the job anyway. “I did all the stilt things—I was 21 then and didn’t know any better,” she says. “I was on the bus that went under the bridge and had its top sliced off! I was the twit sitting in the back.” Moore nicknamed her Baby Bernhardt “because I thought it was an important acting role.” It wasn't. But Seymour (now married to her business manager, David Flynn, and the mother of a 17-month-old girl, Katherine) went on to prove that she could act, in Broadway's Amadues and on TV’s East of Eden, for which she won an Emmy. She’s now filming Lassiter, playing the girlfriend of jewel thief Tom Selleck, and she may soon make Mata Hari for TV. Another Bond in her future? “Never again,” says Jane. “I’ve spent my life living down that part.”

**Diamonds Are Forever** (1971)

It's not easy being a Bond woman. “You have to stay in shape when you're in a bikini all those months,” laughs Jill St. John, 42 (above, as Tiffany Case). But she gushes: “Boy, it was fun making that movie.” She soon went into semi retirement in Aspen but came back to L.A. in 1981 and started dating Robert Wagner after Natalie Wood died. By coincidence, one of Jill's Diamonds co-stars was Natalie's sister, Lana (far left, then; left, today), who called herself Plenty.
When her age was discovered in London, Maxwell went AWOL to try out for the Royal Academy of Dramatic Art, which she attended in 1944 with Roger Hamlin, the father of their son, Dimitri, 3. Hamlin walked out on her recently. Andress misses him but not the movies; she quit films in 1979 to raise her child.

Ursula the role was a launching pad. Andress went on to Fun in Acapulco with Elvis Presley, What's New Pussycat? and the Bond spoof, Casino Royale. Apart from a recent stage revival of The Sound of Music in London, she has been relegated to minor TV roles. The same problem seems to have afflicted Shirley Eaton, 46, the most precious of the Bond women, the one who died of "skin suffocation" from being painted gold (above). "It's been the most publicized role I've ever played," said Eaton, who now lives quietly in the country with her husband of 26 years, Colin Lenton-Rome, and their two sons.

**From Russia With Love** (1963)

Who says that Bond women are hired because of their measurements? Lotte Lenya certainly wasn't. The legendary Austrian actress played the hideous Col. Rosa Klebb, a Soviet bear who moonlighted with the evil Spectre (Special Executive for Counterespionage, Terrorism, Revenge and Extortion). She sent her prettiest Russian agent (Daniela Bianchi as Tatiana Romanova) after Bond, but when they ended up in flagrante detente, the lesbian Klebb went after James himself, masquerading as a hotel maid wearing a pair of killer clodhoppers—a shoe with a poisonous spike at the toe. Bond punted Klebb into life's end zone and then eulogized: "She's had her kicks." Lenya died two years ago at age 83 after devoting much of her life to preserving the musical works of her late husband, Kurt (The Threepenny Opera) Weill.

**Dr. No** (1962)

James Bond's first leading lady, Ursula Andress, came out of the sea, a siren singing (in a dubbed voice) "Underneath dee mango tree ..." She was wearing a tiny, tacky bikini (one that Ursula and a girlfriend had sewn themselves). "Are you looking for shells?" she asked Bond. "No," he said, eyes ablaze, "just looking." Her character, Honey, was hardly a marine biologist or Rhodes scholar, but smart enough to get attention. With that one scene the Bond woman was born, and with it also Ursula's career.

It was her first American film. The Swiss actress, now 47, had been brought to Hollywood by Paramount in 1955 and let go because "I misbehaved so badly. I used to insult diction teachers." Then she got the script for Dr. No. "Kirk Douglas and everybody came over for my birthday," she remembers. "We were all laughing while we were reading the script, because we thought nothing could be worse. I figured no one would ever see it, so I might as well try it."

The filming was enjoyable, if not profitable (Ursula made $12,000), with then hubby John Derek visiting the Jamaican location. "I got up every day at 5 a.m. for body makeup," Ursula recalls. "There I am, completely nude in this Jamaican cottage—open windows all around. Busboys would come in with one breakfast after another. One day we had 30 trays. Sean had to jump between all the trays on the floor." Unlike the Bond women who would follow, for Ursula the role was a launching pad. Andress went on to Fun in Acapulco with Elvis Presley, What's New Pussycat? and the Bond spoof, Casino Royale (1967). She and Derek split in 1965; then she lived with Jean-Paul Belmondo for seven years, followed by a four-year relationship with actor Harry (Making Love) Hamlin, the father of their son, Dimitri, 3. Hamlin walked out on her recently. Andress misses him but not the movies; she quit films in 1979 to raise her child.

Photo: 1964: "The only gold I know about," she tells Connery, "is the kind you wear on the third finger of your left hand."

Photo, 1969: Moneypenny moons over George Lazenby, the least popular of the Bonds.

Photo, 1979: Moonraker finds Moneypenny in her usual pose, waiting outside M's office.

Photo, 1963: "They've very much appreciated each other's qualities," Maxwell says of the flirting Moneypenny and 007 (with M in From Russia With Love).

**The Ever-present Miss Moneypenny**

Leading off to Holland on another international affair, 007 asked M's secretary, Miss Moneypenny, what he could bring her. "A diamond," she sighed, "in a ring." His retort? "Would you settle for a tulip?" Poor Moneypenny. In 13 Bond films, she's always left behind. In real life, Lois Maxwell, 56, sits at a typewriter, not as a secretary but as a columnist for the Toronto Sun. She's an actress by training who joined the Canadian Army—underage at 16—to perform in its touring show.

When her age was discovered in London, Maxwell went AWOL to try out for the Royal Academy of Dramatic Art, which she attended in 1944 with Roger
Moore. She went to Hollywood in 1947 to appear in That Hagen Girl with Ronald Reagan. “I had a crush on him,” she recalls, “I had goo-goo eyes.” He told me that one of the worst things an actress can do is fall in love with her leading man.” She married Peter Marriott, Douglas Fairbanks Jr.’s offscreen assistant, and had two children. Peter was “tall and well-mannered,” so Bondian that he was asked to test for the lead in Dr. No. He suffered a heart attack (and died in 1973). While he was ill, Maxwell called No’s producers and said: “I desperately need money; I’ll shave my head, do anything.” She became Moneypenny. Despite the name, it’s not made her rich. “Income, shmimcome,” Maxwell moans, guessing that she’s made $80,000 while Connery and Moore carted off the big bucks. “Now they only associate with stars and grand people,” she says. Maxwell is not playing Moneypenny in Never Say Never Again (younger Pamela Salem takes her place), but she hopes to be in the next Bond flick and finally get out of the office. “I’d send her out on a mission and have her killed,” Maxwell says. “The public would weep.”

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